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ABSTRACT

Outlines are presented for 30 creative dance lessons for second grade children. Each lesson description includes: (1) a statement of the lesson objective; (2) an overview of how the lesson illuminates a general concept of dancing; (3) musical equipment needed; (4) introductory activities; (5) tasks for skill development; (6) suggestions for the teacher; and (7) consolidation, which requires the children to apply their movement discoveries to a specific task, such as creating a dance, sequence, or pattern. An introductory statement discusses the nature of dance, movement concepts, and creative dance. A bibliography is included, as well as suggestions for music selection and equipment. (JD)

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ELEMENTARY SCHOOL DANCE GRADE TWO

1982



Dance Grade 2

By Bill Wotherspoon

RED DEER PUBLIC SCHOOL DISTRICT NO. 104

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TABLE OF CONTENTS

	<u>Page</u>
I. INTRODUCTION	
A. The Nature of Dance.....	1
B. Movement Concepts.....	1
C. Creative Dance.....	2
II. PROCESS OF LEARNING IN DANCE.....	2
III. THE LESSON.....	3
IV. OBSERVATION.....	4
V. SOUND AND STIMULI	
A. Instruments.....	4
B. Music.....	5
C. Action Words.....	5
D. Poetry and Voice Sounds.....	6
E. Stories.....	7
VI. LESSON PLANS	
A. UNIT I - CREATIVE DANCE	
1. Introduction.....	10
2. Scope and Sequence of Lesson Plans.....	11
3. Lesson Plans.....	13
B. UNIT II - CREATIVE FOLK DANCE	
1. Introduction.....	48
2. Scope and Sequence of Lesson Plans.....	49
3. Lesson Plans.....	50
VII. BIBLIOGRAPHY.....	60
VIII. MUSIC.....	60
IX. EQUIPMENT.....	60

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District #104 Physical Education Project.



I. INTRODUCTION

A. The Nature of Dance

Dance has a special place in the Physical Education program. Like gymnastics and games it is a physically vigorous activity which is enjoyed in individual, partner or group work situations. Like gymnastics, dance is best done in bare feet. However, dance demands something more from the child (and the teacher). It requires a creative problem solving approach to movement tasks and an aesthetic, expressive involvement in movement activity.

In dance, it is the child who creates the dance form. He decides how he will move and how he will make it his unique movement statement. As such, dance is an art form. Like all art forms, be it painting, music, literature, etc., the tools of the medium must first be mastered. Then, the artist is ready to create and communicate. Just as the young child spends time in art class experimenting with colour, texture, line and shape, so in dance class he will experiment with his body and how it can move in space with and without others. When the child becomes familiar with the basic tools or concepts of dance, he is then prepared to create dances which are expressive of his unique personality.

This special nature of dance requires the teacher to provide the beginning experiences with the dance movement concepts. Because the activity aims to involve the creative capacities of the child, the teacher must set up a warm, accepting atmosphere. All movement responses must be accepted. Children must appreciate each other and feel secure in showing who they are in their dances. They must feel that they are dancing to please themselves, not to impress the teacher or their classmates. Without a positive environment, creative activity is thwarted.

B. Movement Concepts

GRADE	BODY AWARENESS	SPACE AWARENESS	EFFORT	RELATIONSHIP
K to 6	-whole body	-general & personal	-time	parts of body to each other
	-body parts	-extensions	-energy	individual to space, objects
	-shape	-pathways	-space	partners
	-bases	-levels	-flow	trios
	-flow	-directions	-effort	groups
	-symmetry & asymmetry	-spacial actions	- enrichment -	

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C. Creative Dance

In creative dance, the expressive aspect of movement is the main concern. Here the body is regarded as the medium for communication of ideas and feelings. The child is encouraged to discover, explore and use his imagination. He is provided with opportunities to develop an understanding of his own movement capacities, to learn the language of movement and invent and create sequences and dances on his own.

Although other forms of dance such as folk, square, modern and rhythms, with or without equipment, are more structured, we strongly encourage a transition to a more creative approach as more knowledge of these forms is obtained.

II. PROCESS OF LEARNING IN DANCE

1. GUIDED EXPERIENCES

Movement problems are set relative to the objective chosen by the teacher.

2. EXPERIMENTATION

Children experiment in order to discover a variety of ways of answering the problem.

3. SELECTION AND REJECTION

Teacher assists children in selecting their best method of answering the problem.

4. REPETITION AND REFINEMENT

Time is provided for the child to perfect his or her answer.

5. CONSOLIDATION

Movement ideas are thus refined and consolidated into a known movement sequence.

III. THE LESSON

Each dance lesson in this book has three parts:

1. Introductory Activities
2. Exploring Movement - Skill Development
3. Applying the Elements - Consolidation

The first part, Introductory Activity, may be a time when an idea, concept or stimulus is verbally introduced. Or, it may be a review of the work done in a previous lesson. In the second part, Skill Development, the teacher introduces the Movement Concept through action tasks. The children try a variety of responses. The teacher gives further verbal Guidance during this exploratory period. If she observes that the children are all travelling forward, she might suggest that they try it backwards and sideways. Guidance comments should be tied into the teacher's observation of the class. Point out what is innovative or unusual. Give the unsure or wary child a nod. This is not the time to point out the super-star. Each child must feel that what they are doing is as "right" or as "good" as any other child. In the third part, Consolidation, the children are asked to apply their movement discoveries to a specific task, such as creating a dance, sequence or pattern. Because dance is an integrated movement activity, these dances will be based on the major concept (aim) of the lesson, and will also take into consideration elements from the other movement categories - Body, Space, Effort and Relationships. Children should have enough time to design their dance in general and then to re-design or clarify it. For very young children (K-1) their final dance may be a simple two-part sequence, (Skip and Spin). Older children, (2-3) may make up longer three-five part sequences and dance them with a partner or in a group. The oldest children (4-6) will enjoy creating movement sequences which lead up to real dances.

IV. OBSERVATION

Children will learn much from observing each other. They will develop an appreciation of individual expression as they see the very different ways that their classmates responded to the same problem. Young children, and older children who are just beginning to dance, usually prefer the anonymity of 1/2 the class dancing and 1/2 observing and then switching places. Children can dance for one partner to observe, or they can dance in a few groups while many watch them. It is always preferable to ask children if they will show their dances, rather than tell them to perform. The teacher is wise to set observation tasks for the children in order to sharpen their visual acuity. i.e. "Watch and see if these children change from a high to a low level while dancing."

V. SOUND AND STIMULI

A. Instruments

Many of the lessons suggest the use of certain instruments such as drums (tambour), cymbals, tambourines, claves (sticks), maracas, etc. When unavailable, the teacher will rely upon her own voice to stimulate the movement.

For those who are unfamiliar with using instruments, practice beforehand to discover what you can make the instruments do. Accenting a beat on a drum by making it louder or a shade quicker (shorter in length) will suggest different kinds of action. Rhythms are either even or uneven. The uneven rhythm has a beat which is quicker, leaving a tiny pause in the rhythm. The most common uneven rhythm is a gallop.

In four equal intervals of time, a Galloping Rhythm:

one beat on drum	quick, louder beat	pause in silence	one beat on drum	quick, louder beat	pause in silence
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...continued

Runs, skips and walks are even rhythms. In using a drum in dance, the STOP signal is two louder beats. The first beat warns the child to cut his momentum and by the second beat, he should be still. Run - Leap! By scraping the nails on the skin of the drum, a sound which suggests slow spinning, creeping, etc., is produced. Tapping the wood drumstick on the wood rim of the drum gives a sharp, clear sound for "snaps" or "looks".

The cymbal is particularly well suited to spinning, going up and down, and exploding. Claves or sticks give a sharp "poking" or "jerky" quality. They can also make a good travelling pattern (running, hopping, galloping). Tambourines are good for skipping, shaking, fluttering, and many other actions. Maracas, bells, triangles, etc., all have great potential for stimulating dance.

B. Music

Music selections are often referred to in the lessons and in Boorman's books. Other recommended records and their source for purchase are found in Boorman 1-3, page 121. In using music the teacher should look for simplicity of sound, (one or two instruments), contrast in mood or phrasing (happy/sad, quick/slow) and repetition of phrases (a b a b c, skip, spin, skip, spin, collapse, abc abc skip, spin, jump, skip, spin, jump). Generally speaking, the shorter the music, the better. Teachers can create their own musical pieces by tape-recording into one unit, several bits and pieces from records.

C. Action Words

The basis of the dance lessons and units is action words. Boorman 4-6 pages 1 and 2 lists many words which will stimulate appropriate voice quality to the action word. The word "flick" needs a quick, light, crisp voice, while "thundering" needs a lower pitch, elongated, heavy voice.

Children can say the action words as they do them. This reinforces the action and builds up their vocabulary.

D. Poetry and Voice Sounds

Poetry which is short and appropriate for the children's level may be used as a stimulus for dance. The teacher should draw out two or three ideas or words from the poem rather than have the class "act" out every line in drama fashion. Use poetry to stimulate quality or mood of action, not as the vehicle for "acting out". See Boorman 1-3, page 122, Boorman, Dance and Language Experiences with Children, and Boorman 4-6, page 144.

The voice can similarly suggest a mood or time quality for action. Lingering, rounded "oooah" may be an easy, free circling glide. While "zip-zap" may be a sudden, direct dart of the arms or the whole body. See the lesson, Boorman 4-6 c 1 and Boorman 1-3, page 121.

The following examples of different voice sounds can be used to accompany movement. The children can move while making the sound or make the sound and then move. Sounds are either slow and sustained or sudden; they can use total body actions to accompany sounds or isolated body parts or body zones. Space and relationship concepts can also expand their ideas.

Humming, Buzzing, Cooing, Grunting, Whistling,
Growling, Sighing, Purring, Hissing, Clicking,
Groaning, Barking,

mmmm..... zzzzz..... shshshshsh.....

Zip...Zip...Zip... Beep, Beep, Beep....

Yip...Yip...Yip...

Bang!

Boo!

The above sounds can be combined to make "nonsense slogans" and rhymes:

Shshsh click, click

mmmmMM BANG!

The children can do some group presentations including their own accompaniment!

E. Stories:

An imaginative story idea may also stimulate a quality of movement. Remember, acting out a story even in mime or pantomime, is not dance. Dance is abstracted from reality while drama is a representation of reality. See Boorman 1-3 p. 123 and Boorman 4-6, pp. 109-114.

Stimuli words are action words, stillness words or quality (mood) words.

Action Words

walk	twist	strike
run	curl	dodge
jump	vibrate	sway
hop	bend	shrink
skip	grow	clap
gallop	creep	rub
trot	crawl	squeeze
leap	jerk	whip
bounce	flop	wobble
slide	relax	shoot
skate	march	whizz
swim	stretch	whirl
step	lunge	shudder
rock	spring	climb
spin	roll	flee
shake	slither	twitch
stamp	turn	revolve
swing	toss	rotate
dart	explode	thrust
stomp	soar	bound

Action Words Cont'd

clench

wheel

sink

skid

swivel

quiver

Stillness Words

stop

quiet

halt

freeze

collapse

pause

hush

sleep

paralyzed

melt

anchor

fall

hold

perch

seize

cease

quit

discontinue

finish

end

rest

calm

still

peaceful

hesitate

stiff

rigid

kill

shrink

delay

dwell

linger

lull

hibernate

unconscious

immobile

inactive

dissolve

drop

tumble

withdraw

grip

grasp

Quality and Mood Words

happy

glad

cheerful

joyous

ecstatic

gay

bright

sad

melancholy

blue

low

sorrowful

unhappy

depressed

angry

tense

frustrated

mad

troubled

nervous

defeated

Quality and Mood Words Cont'd

hearty	doleful	frantic
light	heavy	cold
little	strong	warm
gentle	big	lonely
dainty	huge	isolated
delicate	powerful	bleak
sudden	sustained	low
sharp	curved	high
angular	smooth	hollow
jerky	swing	soft
fast	slow	hard
lost	accepted	awkward
regular	tight	loose
droopy	free	confined

VI. LESSON PLANS

A. UNIT I

CREATIVE DANCE

1. Introduction

In creative dance, the expressive aspect of movement is the main concern. Here the body is regarded as the medium for communication of ideas and feelings. The child is encouraged to discover, explore and use his imagination. He is provided with opportunities to develop an understanding of his own movement capacities, to learn the language of movement and invent and create sequences and dances on his own.

Although other forms of dance such as folk, square, modern and rhythms, with or without equipment, are more structured, we strongly encourage a transition to a more creative approach as more knowledge of these forms is obtained.

2. Scope and Sequence of Lesson Plans

- Lesson 1: To explore actions of skipping, spinning and collapsing.
- Lesson 2: To explore running and freezing, looking and gazing.
- Lesson 3: To explore body shape (crumple, bounce, whirl, fly, pop).
- Lesson 4: To explore the rise of sudden and sustained action.
- Lesson 5: To develop a partner relationship in meeting and parting (slither, scurry, bounce, skip, creep, float).
- Lesson 6: To explore body parts leading a travelling action (wiggle, gallop, freeze, bounce).
- Lesson 7: To explore creeping and looking and gazing.
- Lesson 8: To use different levels.
- Lesson 9: To develop sudden and sustained action in small groups.
- Lesson 10: To develop a partner relationship in meeting and travelling together.
- Lesson 11: To develop action led by knees.
- Lesson 12: To formulate a movement sentence.
- Lesson 13: To explore various pathways.
- Lesson 14: To emphasize the use of strong and light actions in a group.
- Lesson 15: To develop partner relationships in leading and following.
- Lesson 16: To develop action led by the elbows.
- Lesson 17: To explore hand and foot gestures.
- Lesson 18: To explore body shape.
- Lesson 19: To create a dance based on strong and light movements (a war and peace theme).
- Lesson 20: To develop relationship in a group of three (In Canon).
- Lesson 21: To develop a movement sequence to music placing particular emphasis on such body parts as knees, elbows, feet and hands (poke, jab, skip, spin, creep, look, freeze).
- Lesson 22: To explore conversation in movement.

Lesson 23: To develop a pathway sequence in a group.

Lesson 24: To develop the use of strong-sudden actions, light-sudden actions and light slow actions with percussion.

Lesson 25: To develop relationship in a group of three (conversation).
(soar, cut, stretch, pop, leap, pull, snap).

LESSON 1

Objective: To explore actions of skipping, spinning and collapsing.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: In this lesson the intent will be to develop three bodily actions and compose them into a sentence.

Equipment: Cymbal, tambourine, tambour

Introductory Activity:

Travel about the room to the sound of the drum.

Skill Development:

TASKS

TEACHER SUGGESTIONS

1. Explore spinning

Can you turn and grow to the ceiling and then sink down again?

Can you allow the turning to take you about the room so you sink down in another space? Start slowly - speed up - come down slowly.

Find which part of your body pulls you up from the floor and which part leads you back down.

Can you grow to the ceiling and sink down to the floor twice, the same way each time?

- accompany with cymbal rising and falling in volume

2. Explore skipping

Can you keep taking your feet off the floor quickly?

Can you sometimes see your feet in front of you, behind you?

Let your steps take you from place to place.

Can you join spinning up to the ceiling and down with travelling by skipping?

How many sentences can you make out of spinning and skipping?

- have children repeat and demonstrate
- introduce accompaniment if you wish

Skill Development continued:

TASKS

TEACHER SUGGESTIONS

3. Explore collapse

Can you make yourself big like a balloon?

- this can be accompanied with short sharp sounds of castanets or tambourine

Can you let the air out slowly?

Which parts of your body collapse first?

- repeat several times

Consolidation:

Devise your own way of using spinning, skipping and collapsing. Perhaps you skip, collapse then spin; or skip, spin then collapse. Decide which you are doing, then repeat it several times until you know it.
Demonstrate.

Evaluation of Lesson:

LESSON 2

Objective: To explore running and freezing, looking and gazing.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: In this lesson the children will be introduced to focal point as a gesture.

Equipment: Any percussion instrument

Introductory Activity:

Run about the room as people run or as animals run. Mimic as many different runs as you can.

Skill Development:

TASKS

Can you run and freeze when you hear two beats (drum)?

How can you run and freeze stopping high then low?

When you freeze low can you gaze about the room moving head only?

In your space can you look: (up high, low, behind, through legs, etc.)? Snap head to look.

TEACHER SUGGESTIONS

- plenty of practice time

- repeat

- repeat freezing high

- use short sharp accompaniment

Consolidation:

Let's act out the following phrase:

Run freeze look look

Run freeze look look

Gaze gaze gaze look

- alternate freezing high and low

Evaluation of Lesson:

LESSON 3

Objective: To explore body shape (crumple, bounce, whirl, fly, pop).

DANCE

GRADE TWO

CREATIVE DANCE

Overview: With emphasis on body shape, the children experience free movement in story form. The story is built, then the children act it out freely on their own.

Equipment: Balloon, cymbal

Introductory Activity:

Review running and stopping actions (freeze, pause, anchor, settle, etc.).

Skill Development:

TASKS

Can you crumple up like a wrinkled balloon?

Slowly the balloon gets blown up.
Can you make your wrinkles disappear then appear? Repeat.

Can you be a different shaped balloon?

Show how your balloon will bounce.

What happens when the wind causes you to whirl and fly up in the sky?

Now gently settle on the ground.
Here comes the wind again!

Can you retain your shape?

You land on prickles...Bang! Pop!
Now what is your shape?

TEACHER SUGGESTIONS

- point out how jutting elbows and knees make a wrinkled shape

- tie a knot in balloon

- use cymbal; keep shape

- use cymbal accompaniment

- roll and tumble

- repeat tumble and pop action

Consolidation:

Repeat entire balloon story.

Evaluation of Lesson:

LESSON 4

Objective: To explore the rise of sudden and sustained action.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: Here the intent is to increase the child's ability to use the qualities of time. Percussion instruments aid the children a great deal. Where necessary, the use of castanets (sudden) and cymbals (sustained) will assist the lesson.

Equipment: Castanets, cymbal

Introductory Activity:

Travel about the room using quick steps. Let this action develop into quick jumps that take you travelling. Sink to the floor. Now using hands, elbows and fingers, experiment with the same sudden movement. Shake castanets intermittently.

Skill Development:

TASKS

TEACHER SUGGESTIONS

Can you find a way of putting together several sudden actions that take your body or parts of it away from the floor?

Can you grip your hands tightly then slowly pull them apart?
Your feet?

What other parts can quickly meet then slowly part?

Make a short sentence of meeting and parting with floor or body.

Can you travel using quick turns and jumps?

Can you sink slowly?

Can you make a sentence with turn and jump and sink?

Can you rise from the floor very suddenly?

Can you travel in slow motion?

- castanets for quickly meeting
- cymbal for slowly parting

- some actions slow, some quick

- actions of hands, head, elbows, knees

Consolidation:

Show travelling, rising and sinking using very quick and very slow actions.

Evaluation of Lesson:

LESSON 5

Objective: To develop a Partner relationship in Meeting and Parting (slither, scurry, bounce, skip, creep, float).

DANCE

GRADE TWO

CREATIVE DANCE

Overview: In the previous lesson the children touched upon meeting and parting with body parts. In this lesson we are applying that concept to a partner relationship.

Equipment: Tambour, cymbal

Introductory Activity:

Review the action words used in the lesson.

Skill Development:

TASKS

With a partner (15' apart) slither towards each other then scurry back home.

This time can you slither a different way and scurry a special way?

Now try to travel to your partner very quickly and part very slowly.

TEACHER SUGGESTIONS

- use cymbal
- scurry on feet or all fours
- partners can make different movements
- imaginative slithers (feet first, twisted, all fours, stomach up, whole body)
- practice several times

Consolidation:

Take your four action words that meet and part and make them into a dance. You may add gestures, mirrors, etc. Consider levels. Teacher must wander about and give assistance to groups...

Do you travel straight?

Does a certain body part lead?

Do you use voice or body sounds to accompany?

Evaluation of Lesson:

LESSON 6

Objective: To explore body parts leading a travelling action (wiggle, gallop, freeze, bounce).

DANCE

GRADE TWO

CREATIVE DANCE

Overview: The intent of this lesson is to make the children more aware of their body parts and how they play an important role with regard to balance in a travelling action.

Equipment: Tambour, sticks

Introductory Activity:

Locate body parts.

Wiggle your fingers, now wiggle your toes.

Wiggle your tails and wiggle your nose.

Let your ear tickle your knee and

let your heel scratch your tummy.

Skill Development:

TASKS

Can you stick out your rear end? Now let it take you galloping backwards around the room.

Can you stick out your tummy? Let it bounce you around in a circle.

Now can you let your nose wiggle you forward on the floor?

Repeat above varying methods of travelling, directions and body parts.

TEACHER SUGGESTIONS

- accompany with drumbeat or sticks

- watch for others

- Can you wiggle your nose as you wiggle your body?

Consolidation:

The drum will give you three signals to change. Each time use a new body part to lead and a new way of travelling. After responses have been learned, have half the class watch while the other half works. Have children comment.

Evaluation of Lesson:

LESSON 7

Objective: To explore creeping and looking and gazing.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: In a previous lesson the children were exposed to focal points as a gesture. The intent of this lesson is to refine that concept.

Equipment: Tambour, triangle or sticks

Introductory Activity:

Review run - freeze - look - gaze.

Skill Development:

TASKS

Can you let your toes quietly tip-toe over the floor? Freeze.

Now can you travel on your toes (creep)? Freeze.

Can you creep high and stretch?

Can you creep low and close to floor?

Now can you let your eyes focus at a spot in the room? Creep to it and freeze.

TEACHER SUGGESTIONS

- accompany with quiet sound

- use same sound

- creep...freeze

- focus on floor, wall, ceiling
- repeat

Consolidation:

Let's make a pattern...

Creep...freeze...look high look.

Creep...freeze...look low look.

The children can also freeze high or low...

Run...freeze...gaze...look.

Evaluation of Lesson:

LESSON 8

Objective: To use different levels.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: When working with action words, children will be low (crawling, collapsing or creeping) or high as in a jump or they will be normal (medium). There are the levels of space.

Equipment: Tambour

Introductory Activity:

Travel about the room using any method such as creeping, hopping, skipping, jumping or rolling. On double drum beat stop still.

Skill Development:

TASKS

Can you stop near the floor with as many body parts as possible?

Can you travel near the floor and stop very still on your own?

This time can you stop very high after your travel?

Can you travel getting as far away as possible from the floor, then stop high?

How can you travel high and stop high?

Find the place that is between high and low. What would you call it?

Find ways of travelling and stopping at the medium level.

Can you make a sentence which travels high, stops high, travels low, stops low and travels medium and stops medium?

TEACHER SUGGESTIONS

- allow time for exploration

- use percussive accompaniment with all movements

- allow for exploration

Consolidation:

Group of three: No. 1, No. 2 and No. 3. They move in that order and one moves low and finishes low. Two travels high and finishes high; and three travels medium and finishes medium.

Listen to the drum. It will beat quickly for travels and two strong beats for freezes.

....continued

Consolidation continued:

Work this through several times.

In the final presentation, the group should freeze in a cluster - one high, one medium and one low. Percussion instruments chosen for their pitch could be used to help differentiate among levels.

Evaluation of Lesson:

LESSON 9

Objective: To develop sudden and sustained action in small groups.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: By doing, being and feeling, the child is much more apt to understand the differences between sudden and sustained actions.

Equipment: Tambour, cymbal, tambourine

Introductory Activity:

The children form groups of four or five. They are given a word which is either sudden or slow. Eg. - (Sudden) - whisking, flicking, darting, exploding, popping; (Slow) - settling, evaporating, drifting, seething, writhing, collapsing. Each group decides how they will show this word. Several minutes to practise. Each sudden group will show each slow group their actions. Then the slow groups will show the sudden groups their actions. Complete with a discussion of the differences in the actions of both groups. The time factor.

Skill Development:

TASKS

TEACHER SUGGESTIONS

Can you experience the feeling of suddenness?

-Make quick actions of the feet leaving the floor.

-Shake the hands quickly.

-Combine quick actions of feet and hands.

-Make a quick wriggling action of the spine.

-Make a long shape from a curled one.

-Make a curled shape from a stretched one.

-Flick the eyelids, now make another action as quick.

Can you experience the feeling of slowness?

-Very slowly sink then rise.

-Very slowly bring hands together then apart.

...continued

- Take a deep breath and let it out slowly.
- Smooth the hands slowly over the floor.
- Cut lazy patterns in the air with hands.

Consolidation:

After having experienced the feeling of suddenness and slowness, the children should return to their groups and select two words they will formulate. One word should contain elements of suddenness the other elements of slowness.

Evaluation of Lesson:

LESSON 10

Objective: To develop a partner relationship in meeting and travelling together.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: Group work has a particularly vital role to play in creative dance because as children evolve from an atmosphere of independence to one of dependence upon a partner then communication with each other takes place.

Equipment: None

Introductory Activity:

Let children review the meeting and parting theme. Have them explore various travelling actions while parting and meeting a partner.

Skill Development:

TASKS

Choose a new partner. One partner be high - the other low. Travel together slowly, then freeze. The child at the high level melts, while the other partner grows slowly. Return to original space and repeat.

Now can you try it at different levels?

Now staying together travel quickly to a new space. (Grow or melt)

Can you travel side by side? One leading, one following?

TEACHER SUGGESTIONS

-Switch with the group closest.
-Use cymbal for accompaniment.

-Point out action words used.

-Repeat having children travel to a new space each time.

Consolidation:

With your partner make a dance in which you meet and travel together. You may use any level or speed you choose. You may work side by side of leader follower. Offer lots of guidance.

Evaluation of Lesson:

LESSON 11

Objective: To develop action led by knees.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: In this lesson the children will be exposed to whole bodily actions such as the gallop, leap, and jump, however, in each case a very strong emphasis or accent will be placed on the knee.

Equipment: Tone Block, Tambour.

Introductory Activity:

Review appearance and disappearance of knees experienced in Lesson #2 (Grade One).

Skill Development:

TASKS

Gallop about with really big knees.
Can you gallop forward (left leg leading, right leg leading)?
Show me a backward gallop, sideways.
Can you gallop low?
Let's see a gallop, then a leap.
Now let your knee lead you when you gallop to the side. Can you jump to the side with the knee leading?

TEACHER SUGGESTIONS

-Get knees up high.
-Leading leg and trailing leg.
-Have children continue to change leading leg.
-Repeat 3 or 4 times.
-Repeat and jump to other side.

Consolidation:

Clap your hands as you travel about, as fast as your feet go, sometimes fast and sometimes slow.
Now concentrate on a finishing sentence, gallop - leap - jump.
Be sure to show your knees.

Evaluation of Lesson:

LESSON 12

Objective: To formulate a movement sentence.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: In this lesson we wish to expand upon Lesson #2 by introducing the complete sentence with music accompaniment. Here the children will experience a mood which will have a definite command over their performance.

Equipment: Tambour or drum, tambourine.

Introductory Activity:

Have the children explore running and creeping to allow for the experience of fast travels to slow. This also allows for a vigorous warm up.

Skill Development:

TASKS

Can you creep about the room on your toes? Now freeze. Creep high and low. Large steps and small.

Now after each freeze; can you look! look! look!

Next time show me a gaze.

Following the gaze lets see if you can gather in all your energy and explode?

Now let's explore various ways of exploding. (Big, small, wide)
Can you turn etc.?

TEACHER SUGGESTIONS

-Repeat a few times

-Repeat until refined.

Consolidation:

Let's make the whole Dance:

Creep - Freeze - Look - Look

Creep - Freeze - Look - Look

Gaze - Gaze - Gaze - Explode

At first guide the children through the sequence with words or use of the drum. Now if the music is available, play it for the children and ask them to interpret the mood of the story. Now lets try the dance to the music.

Evaluation of Lesson:

LESSON 13

Objective: To explore various pathways.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: To be aware of the various pathways will allow the child greater understanding of where he can take his or her body. Additional clarity and expressions is forthwith.

Equipment: Tambour or drum, tambourine

Introductory Activity:

Demonstrate by picture, straight, curvy, circular and zigzag lines. Have the children draw these lines in the space about their personal space.

Skill Development

TASKS

Can you show me a skip in a straight line?

Can you make it curving this time?

Now skip in a circle.

Let's see you zigzag your skip.

Now be very close to the floor and travel in a zigzag pathway.

Now can you explore pathways with other ways of travelling?
(Hops, gallops, etc.)

TEACHER SUGGESTIONS

-Explore various directions
(forwards, backwards, sideways).

-Have the children emphasize
a body part leading the curve.

-Have children make big circles
and tight circles.

-The turn on the zigzag must be
sharp or it will be a curve.

-Repeat by guiding children
through the other 3 pathways.
Point out stomach slides, crawls
on all fours etc.

Consolidation:

Each child with a partner. Travel towards your partner with one kind of pathway and travel apart with another. Vary the level of the pathway as well as the method of travelling. Change partners. Have half class or individual demonstrations.

Evaluation of Lesson:

LESSON 14

Objective: To emphasize the use of strong and light actions in a group.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: The intent of this lesson is to allow children to create their own strong and light actions along with their own accompaniment, and to apply it to music within group structure.

Equipment: Tambour, tambourine, sticks, Listen and Move, Record #5, "Gallop".

Introductory Activity:

Travel exploring the actions of skipping, jumping and galloping.

Skill Development:

TASKS

Can you click your fingers in many patterns about your body?

Begin near the floor and rise to the ceiling.

Let your body or body parts dance to the clicking.

Now travel to your clicks, using hops, skips and jumps.

Can you make small light actions that start near the floor and gradually lift you to your feet? Accompany with light sounds.

Can you travel sideways? Now travel sideways on your feet.

Now use strong steps.

Find out how you can travel on your feet and make your steps strong.

Sit on the floor and make loud and strong claps.

Now accompany your strong travelling with clapping.

Now show two things:

- light with clicks
- strong with claps

TEACHER SUGGESTIONS

-Repeat several times.

-Introduce a strong rhythmical beat.

-Have children keep a strong looking body.

Consolidation:

With a partner decide who is going to be strong and who light. The strong ones gather in a group and the light ones gather in another group. Everyone listens to the music. It will say "I am travelling and being strong" and "I am travelling and being light". While listening a second time respond to your music by travelling to the center of the room then stop. When you hear it again travel home.

Evaluation of Lesson:

LESSON 15

Objective: To develop partner relationships in leading and following.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: The intent of this lesson is to expose the children to familiar actions in order that they may focus their attention on first leading or following a partner and responding to percussion instruments.

Equipment: Tambour, tambourine, sticks, tone block.

Introductory Activity:

Review partner dance from Lesson #10.

Skill Development:

TASKS

Show me a skip in a straight line.
Now curving. Can you creep in a zigzag or run in a circle?
Get with the person closest to you.
Now travel various ways and pathways, one leader and one follower. Switch. Each new leader travel a different way.
Now find: a. a slow way
b. a fast way
c. a turning way
d. a low way
of travelling.

TEACHER SUGGESTIONS

-Review travels and pathways.
-Point out directions and levels.
-Give plenty of practise.
-Point out interesting ways, patterns, pathways, levels, etc.

Consolidation:

With a partner design a dance of leading and following. Move to the sound of the instrument. I will play four instruments. Each change of instrument means a change of leader.

Evaluation of Lesson:

LESSON 16

Objective: To develop action led by the elbows.

DANCE

GRADE TWO

CREATIVE DANCE

Overview: Again here as in Lesson #11, we are attempting to develop action led by a specific body part. In this case it is the elbows. This body part becomes very isolated during the lesson.

Equipment: Tone block.

Introductory Activity:

Review follow the leader with travels, directions, pathways and levels.

Skill Development:

TASKS

Can you circle your arms long and stretched?

Now make your elbows appear.

Let's make a pattern:

Circle, Circle

Pop, Pop, Pop.

Let one elbow pop, now the other!

Can you make both jab and jab and jab?

Now travel about with elbows that pop one at a time or jab both together.

TEACHER SUGGESTIONS

-Pop your elbows into different spots.

-Repeat. Point out elbows, behind, high, etc.

-Repeat. Let elbows jab together in different spots.

-Use sharp percussive sounds.

Consolidation:

Let's make a pattern. Skip as you pop your elbows and jump as you jab.

-The skip - pop will be asymmetrical and the jump jab will be symmetrical.

Evaluation of Lesson:

LESSON 17

Objective: To explore hand and foot gestures.

DANCE

GRADE 2

CREATIVE DANCE

Overview: Sometimes in dance we make up patterns with just a little part of our body. In this lesson awareness of body parts and how they move is the theme. To aid this awareness you may use a cardboard cut out of a body, each body section jointed and moveable, to demonstrate the ability of each body part to move separately.

Equipment: Tambour, Tambourine.

Introductory Activity:

- Run anywhere in the gym.
- Choose another way to move on your feet. (forwards and backwards)
- Move about making knees important.
- Make heels very important.
- Observe the cardboard model.

Skill Development:

TASKS

- How can you make the body move?
- Give it a name.
- Can you make large steps about the gym?
- Now can you step on your toes with long strides?
- Can you try backwards?
- What are the opposite of large steps?
Show me your feet as you move.
- Can you sit and lift your feet up in the air alternately with your hands?
- Can you touch parts of feet to the floor?
- Can you make sounds on floor or in the air with feet?
- Can you curl or stretch toes?
- Can you lift feet high in the air?
- Can you move knees together and separately?
- Now travel about gym making knees important.
- Explore all the different parts of the feet on which it is possible to move.

TEACHER SUGGESTIONS

- Let's concentrate on the legs and feet.
- Let children manipulate the body and name parts.
- Stride in time with drum.
- Use quick light beats on drum.
- Run, jump and kick your feet up in front of you and behind you.
- Toes, heels, insides, outsides, soles
- Tap, rub, clap, etc.
- Children lying on back (spread, shake, wriggle)
- While sitting, then standing.
- Poke in front, out to the sides.
- Accompany with a tambour or drum.

- Now let's name the parts of the arms.
- Can you shake your hands and arms?
- How would you explore space with your hands?
- Can you move about the room with arms flying?
- Now run without arms then use them. Which is easiest?
- Can you lie down and stretch your arms then curl?
- Show me your fingers.
- Can you reach with them?
- Can you curl them?
- Make sounds with hands.
- How can we move our shoulders?
- Show me your elbows?
- Can you touch elbows with someone near.
- How can you use your hands to help you move?
- Can you draw with your elbows?
- Accompany with tambourine.
- Stretch and move.
- Spread arms, spinning and turning.
- Contrast the shape.
- Children sitting.
- Clap, slap, flick, drum.
- Up, down, forward, backward, circle.
- Front, behind, sides.
- Have demonstrations.
- Patterns, letters in the air.

Consolidation:

Move about the room making your elbows lead the way while travelling on different parts of your feet.

LESSON 18

Objective: To explore body shape.

DANCE

GRADE 2

CREATIVE DANCE

Overview: We can observe the shape of the body as it crystallizes in stillness. These shapes may be categorized as:

- a) Arrow - like - in a single direction.
- b) Wall - like - with height and depth.
- c) ball - like - curved or rounded.
- d) screw - like - twisted.

Equipment: Tambour, tambourine, Listen and Move, Record #7, "Leading Into Firm Sustained Movement" and Record #3, "Intent", and Record #1, "Droning Voices".

Introductory Activity:

- Travelling and freezing in different shapes (arrow, wall, ball, screw) Accompany with tambour or drum.
- Show and discuss elastic bands.

Skill Development:

TASKS

- Can you stretch yourself like a long elastic?
- How do you stretch into a backwards elastic?
- Can you snap it all in?
- Can you stretch like an upside down elastic?
- How else can you stretch and snap?
- Elastics can twist, can you?
- Show how you can twist and stretch?
- Let's see you really snap.
- Can you use a base other than you feet?

TEACHER SUGGESTIONS

- Children begin low in personal space.
- Push body up high.
- Turn body over.
- Allow time to explore.
- Allow demonstrations.
- Children try different twists in their spaces.

(Seat, knees, tummy, back, hands, etc.)

Consolidation:

Let's listen to the music. (Record #7 & #3) How can you make strong - slow stretching movements in different directions to the music? Can you let the music stretch you from different body bases and snap you back? Create a sequence. Let's listen to the third piece of music (Record #1). How can you design an elastic band dance to this? eg. Stretch - twist - snap or stretch - stretch - snap.

LESSON 19

Objective: To create a dance based on strong and light movements (a war and peace theme).

DANCE

GRADE 2

CREATIVE DANCE

Overview: What kind of action words express a dance of war? (thundering, slashing, punching, etc.). A dance of peace? (float, skip, drift, open, etc.). We can observe the use of weight or energy in these actions. It may be either firm, strong, gripped, weighty or fine-touched, light, airborne, buoyant.

Equipment: Tambour or drum, "March From Lohengrin" by Wagner or "William Tell Overture" by Rossini, (optional); Listen and Move, Record #5, "Gallop".

Introductory Activity:

- Review light and strong actions from lesson 14. Let the boys be the strong actions (gallops) and the girls the light actions (bounce). These locomotor movements can be done in general space. Use Listen and Move, Record #5, "Gallop".
- Discuss the action words to express war and peace.

Skill Development:

TASKS

- Show me an angry war shape.
- Let's see you thundering, slashing, punching all over the room.
- Can you roar the word war?
- Can you whisper the word peace?
- Can you travel to three different people and whisper peace to them?
- Can you whisper peace to your hand?
- Now let your hand scatter peace all about you.
- Can you let your toes kiss the floor and flutter "peace" around the room?
- Now let's see you use both your hands and toes to dance peace about the gym.

TEACHER SUGGESTIONS

- Point out angular bodies (knees, elbows)
- Twisted low shapes.
- Accompany with drum.
- Allow time to develop.
- Point out effective use of leaps, levels etc.
- High, low, everywhere.
- Allow plenty of time to develop mood.
- Point out (gliding, floating)
- Point out effective turns and changes of level and time.

Consolidation:

In groups of 4 or 5
make up a War and Peace Dance.

- Do some members dance war
and some peace.
- Will voice and body sounds be used?
- Can you think of a special beginning
and/or ending?

-Give individual groups help
with their design.

- Observe dance.
- Comment and seek children's
comments on the design used
in each dance.

Music is not necessary but two suggested pieces of music which have
two themes in them similar to war and peace are: "March From Lohengrin"
and "William Tell Overture".

LESSON 20

Objective: To develop relationship in a group of three (In Canon).

DANCE

GRADE 2

CREATIVE DANCE

Overview: When working in a group of three developing the relationship of dancers to each other we may observe them near, apart, approaching, parting, surrounding, by the side of, behind, leading, following, moving in unison, in opposition, in harmony and in canon. When working in canon each dancer performs a similar or different action or movement one after the other. The relationship of the group must be maintained.

Equipment: Tambour, tambourine, tone block, sticks, cymbal, Listen and Move, Record #5, "Gallop".

Introductory Activity:

-Review leading and following with a partner from lesson 15. Try various ways of travelling. Accompany with various instruments.

Skill Development:

TASKS

- Can you slide about the room? (side gallop)
- Can you go the other way, opposite, shoulder leads?
- Freeze! At different levels.
- Can you repeat (slide and freeze) with short phases?
- Let's listen to the music. (gallop) Can you change directions each time the music changes?
- From your freeze shape let yourself spin away to another spot and freeze.
- Can you change your shape and level as you spin?

TEACHER SUGGESTIONS

- Accompany with drum (vigorous)
- Really grip the floor when you freeze.
- Use cymbal to accompany spin.

Consolidation:

Get into groups of three. Order yourselves one, two, three and spread apart. With the drum first person slides to and freezes in a new space. The second and third follow on command and freeze near the first person but each one at a different level. Each child travels at a different time.

Let's repeat without instructions, only the drum. Can you make your group a tight interesting shape?

Now with the cymbal, first person spin away and freeze. Second and third follow each one going to a different spot.

Repeat.

. . . continued

Now let's put it all together.

1. Slide - freeze
2. Slide - freeze coming together.
3. Slide - freeze

1. Spin - freeze
2. Spin - freeze travelling apart.
3. Spin - freeze

Now let's listen to the music again, identify the phases and try it to the music.

- Repeat several times and observe.
- Comment on group shapes created.

LESSON 21

Objective: To develop a movement sequence to music placing particular emphasis on such body parts as knees, elbows, feet and hands (poke, jab, skip, spin, creep, look, freeze).

DANCE

GRADE 2

CREATIVE DANCE

Overview: The emphasis in this lesson will be on the knees and elbows and incorporating their actions along with others into a movement sequence. The elbows or knees will be responsible for leading all the actions that will make up this piece of music.

Equipment: Tambour or drum, tambourine, cymbal, Listen and Move, Record #1, "Drumming Rhythm"; Children's Rhythms in Symphony, "Gavotte"; and RCA Victor Record Library (Rhythmic Activities, Volume 3) "The Clock".

Introductory Activity:

- Skip about the room to music having the knees then the elbows lead the action. "Drumming Rhythm".
- Now skip emphasizing the feet with music "Gavotte".

Skill Development:

TASKS

- Can you let your elbows poke, poke, poke?
- Can they poke high, low, fast or slow?
- Can you let your knees jab, jab, jab?
- Can you jab high, low, fast or slow?
- Listen to Phase 1 of the music.
- Now let's poke 16 times to the music.
- Can you jab 16 times.
- Let's skip to the drum. Can you skip with knees leading? elbows leading?
- Show me a spin.
- Can we put everything together for the first two parts of the music?
- Now let's see if we can creep about the room. Now freeze and look.
- Let's listen to the next part of the music.
- Can we try the actions we just practised to the music?

TEACHER SUGGESTIONS

- Children in personal space.
- Accompany with tambour.
- Poke in all directions.
- Repeat.
- Each jab different.
- Spin to sound of cymbal.
- 16 jabs - skip (knees leading) and spin - freeze.
- 16 pokes - skip (elbows leading) and spin - freeze.
- Accompany with tambour.
- As you freeze - snap head to look at something.
- Creep, freeze, look, Repeat six times.

Consolidation:

The music "The Clock" is only a suggested piece of music to accompany

this lesson; however, if the music is unavailable, then the actions can be developed with the use of a variety of percussion instruments.

Let's put all the actions together for the duration of "The Clock". This is a longer piece of music with more actions than the children are used to therefore concentration on the task at hand is very important.

16 pokes - skip with elbow leading - spin.

16 jabs - skip with knees leading - spin.

Creep - freeze and look (repeat 6 times) (some phrases are longer than others).

16 pokes and jabs - skip (elbow and knees leading - freeze).

This can be performed with a partner in unison if the time permits.

LESSON 22

Objective: To explore conversation in movement.

DANCE

GRADE 2

CREATIVE DANCE

Overview: Conversations in movement are a natural development of the leading and following situation. When leading and following in conversation the child will decide whether to follow the movement idea or change it. For example "I am going away from you in a lively fashion and stopping as high as I can!" can be responded to by:

- a) I agree with you and will do exactly the same.
- b) I disagree and will do everything exactly opposite.
- c) I can accept one part but not the other.

Equipment: Tambour or drum, tambourine.

Introductory Activity:

- Children stand beside nearest person to be his or her partner. Play follow the leader using any actions they might choose. Take turns leading.
- Whenever there is a problem suggest a limitation - pathways, travels. The leader must make actions clear.

Skill Development:

TASKS

- How many ways can you make big movements?
- Can you balance on different body parts being as big as you can each time?
- Can you take big striding steps?
- How can you travel on your hands and feet being very big?
- Now let's experiment with ways of moving in which we use as little space as possible.
- Can you move on your toes close to the floor?
- Show me a jump which uses little space?
- Hands to feet using little space.

TEACHER SUGGESTIONS

- Children working individually.
- A big jump.
- Extend body in all directions.
- Each child should make two ways of moving while taking up a lot of space and finishing using a big space.
- Each child should make two ways of moving in which little space is used.

Consolidation:

Children rejoin partner. Now instead of the follow the leader situation there is a movement conversation, the large actions like shouts and the little ones like whispers. Any one of the following three ways will

guide the children to formulating their ideas.

- 1) A and B choose how they will speak in movement.
- 2) A makes a statement, B responds.
- 3) Allow only so many sentences.

A speaks, B speaks, A speaks, B speaks, A speaks, Both speak.

LESSON 23

Objective: To develop a pathway sequence in a group (hop, slide, slither, prance).

DANCE

GRADE 2

CREATIVE DANCE

Overview: In a previous lesson the children explored pathways. In this lesson the children will get an opportunity to review those pathways and create a movement sequence of pathways while in a group situation.

Equipment: Tambour or drum, Listen and Move, Record #8, "Farandole".

Introductory Activity:

-Review pathways (straight, curved zig zag) with two or three forms of locomotion.

Skill Development:

TASKS

- Can you pick a slow, high level method of travelling?
- Use any pathway you like.
- Now can you change to a faster, medium level of travel? Any pathway.
- Now what very fast, low level travel can you think of?
- Choice of pathway.
- Let's listen to the music and decide how you will travel to it.
- On each drum beat can you change your pathway but keep same method of travelling.

TEACHER SUGGESTIONS

- Accompany with drum.
- Allow time to experiment.
- Change drum beat.
- Change drum beat again.
- Beat drum about every 16 beats.

Consolidation:

In groups of 4 or 5 get in line with a leader. With the music the leader will pick a way of travelling and a pathway. The others follow. When I beat the drum the leader goes to the end of the line and a new leader takes over. (New pathway and new method of travelling) If children lack ideas, suggest they try different levels or lead their action with different body parts.

LESSON 24

Objective: To develop the use of strong-sudden actions, light-sudden actions and light-slow actions with percussion.

DANCE

GRADE 2

CREATIVE DANCE

Overview: The material in this lesson will place the emphasis on quality of movement rather than just action words. Many of the actions used have reoccurred, however they will be given added expression through changes in time and energy.

Equipment: Tambour or drum, several other instruments to make a strong sound (1 per two children) cymbal, castanets.

Introductory Activity:

-Travelling and freezing in a very strong position. Feet should be apart to maintain a stable position.

Skill Development:

TASKS

- Everyone take a very strong position.
- Can you use quick strong jumps to travel to another place in the room?
- Repeat.
- Can you make the top half of your body take a different position on each jump?
- How does your body help you maintain very strong jumps?
- How far do you travel?
- Can you find a partner?
- One partner will clap or use a drum to make a strong beat to accompany the other partners jumps.
- Remember your jumps.
- Now find a place by yourself and let's listen to the cymbal.
- Can you move to the cymbal in a very gentle continuous turning action? Action should last only as long as the sound.
- Return to partner and work out a slow light turning action.
- How can you join this part to the strong quick jumps?
- Can you stretch your body so you are extended upwards?
- Can you make very light sudden movements of parts of your body as you collapse to the floor?
- How can you use your light turning to bring you back to the extended position?

TEACHER SUGGESTIONS

- Accompany with tambour.
- Travel for 4 or 5 jumps before stopping.
- Stretch, twist, curl.
- Nearest person.
- After several trips, change over.
- Continuous gently ringing sound.
- Repeat several times.
- Both moving at same time.
- Accompany with castanets.
- Repeat these two experiences several times.

Consolidation:

Decide upon your final sequence of actions in which you and your partner use strong-quick jumps, slow-light turning actions and sudden-light actions. Where will you put the light-sudden actions?

LESSON 25

Objective: To develop relationship in a group of three (conversation) (soar, cut, stretch, pop, leap, pull, snap).

DANCE

GRADE 2

CREATIVE DANCE

Overview: This lesson combines two previously developed ideas,
1) Conversation in movement, and
2) Relationship in a group of three (In canon)

As in normal conversation children speak one after the other, at the same time or their conversations can overlap.

Equipment: Cymbal, claves, tone block.

Introductory Activity:

- Verbally review with children the lesson - Moving in Canon.
- In groups of three review locomotor actions one after the other.

Skill Development:

TASKS

TEACHER SUGGESTIONS

- Show me a sharp arm. Can you cut your space?
- Now can you let your sharp body soar in a spin?
- Try to land in a shape that's ready to cut and soar again.
- What kind of sharp shape will you land in?
- Now in your own space can you open up with a stretch into space?
- Can you try it from a low base?
- Now show me elastic limbs that stretch and pull.
- Now can you let an elbow pop, pop; a knee snap, pop; a rear end pop, pop; or a chin snap, snap.

- Repeat using other body parts.
- Whole body action.
- Use cymbal or voice.
- Travel and leap.
- Repeat.
- Movement from personal to general space.
- Point out the twisted body with ready arms.
- Arms, legs, head stretch.
- Slow, strong, push for a stretch.
- Repeat using other bases and stretching in all directions.
- Accompany with claves or tone block.
- Vary levels.
- Use other body parts.

Consolidation:

In groups of 3 decide who will soar, stretch or pop. Find a group starting shape and decide what order you will dance in. Let your action speak to the others. End with all dancing together and returning to your group's shape.

- Is your group high, medium, low?
- While one dances the others are frozen.
- Is your ending shape the same as the beginning or different?
- The children may begin by conversing one after the other, but conversations at the same time and overlapping conversations may evolve.

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CREATIVE FOLK DANCE

B. UNIT II

1. Introduction

- a) Folk Dance is defined as a traditional dance of a given people. In this form a definite pattern of dance is usually specified and followed. However in physical education, the elementary school programs utilize many variations and departures from the traditional dance. This approach can be said to be a more creative one thus the title "Creative Folk Dance". In Kindergarten and the early primary grades, simple fundamental locomotor movements are the basis for the dances whereas more specialized steps such as: Bleking, Circassia, Schottische, Polka, etc., are introduced in the upper elementary grades.

- b) Method of teaching folk dance - For the most part the indirect method is by far the most effective, however from time to time when demonstration of more specialized steps is needed the direct method is necessary. All steps and actions should be taught separately prior to learning the dance of which it is a part. This is a very efficient method as the children can concentrate on one element, the step, at a time. In order to make exploration and learning of various steps much easier, familiarity with the music and rhythm is of the utmost importance. Be sure to begin with the simplest of formations, children scattered in personal spaces. This way children can concentrate on their own movements without the worry of coordinating with a partner or group. As the children progress in their abilities they may progress to other formation such as lines, single circles and double circles.

The sequence of presentation used in the lessons allows each child to explore and discover the various steps and actions of the dance. The children begin their exploration of the dance movements with voice or percussion accompaniment which eventually leads to the introduction of the music. These steps or actions are each explored separated and are usually done in their simplest form followed by such variables as directions, levels, pathways and any combinations of the above elements in conjunction with the step. The tempo of the verbal cues and the percussion instruments should approximate that of the music, unless the speed of the dance is quite difficult and must be approached gradually. The verbal cues are very important and should be used liberally throughout the lesson.

The final phase is to develop the "dance" by putting together in sequence fashion the steps and actions explored throughout the lesson. These can be specific actions or those created by the children. As children become more familiar with folk music (tempo, phrasing, instruments, pitch, etc.), they are more capable of creating their own dance steps and actions to the music.

- c) Conclusion- It is hoped that the experiences you and your children share in "folk dance" are very "rewarding," truly "educational" and above all "enjoyable".

2. Scope and Sequence of Lesson Plans

Lesson 26: To explore sliding (side gallop) to the music "I See You".

Lesson 27: To explore skipping and to develop actions while leading and following with a partner to the music "How Do You Do My Partner".

Lesson 28: To explore combinations of clapping, bowing, stamping and running to the music "Danish Dance of Greeting".

Lesson 29: To develop a dance using jumping, spinning and skipping actions to the music "Chimes of Dunkirk".

Lesson 30: To develop a dance using heel-toe actions, kicks and slides to the music "Eins Zwei Drei".

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LESSON 26

Objective: To explore sliding (side gallop) to the music "I See You".

DANCE

GRADE 2

CREATIVE FOLK DANCE

Overview: In this lesson we will explore the gallop (slide) while travelling with left foot leading and right foot leading. The children will be encouraged to travel in various pathways as they travel alone, with a partner, and then in a group.

Equipment: Tambour or drum, tambourine, Folk Dancing for Kindergarten and Early Primary Grades, Hoor Records 4026, "I See You", (Swedish Folk Dance).

Introductory Activity:

-Galloping - all directions (forwards, backwards, sideways) to music or percussion accompaniment.

Skill Development:

TASKS

- Can everyone side gallop or slide about the gym?
- Can you slide with the other leg leading?
- What pathways can you follow?
- Can you go in a straight line?
- Can you make different kinds of curves?
- Let's listen to the music.
- Can you slide about the room to the music?
- Can you slide with a partner?
- Can you slide in one direction and sometimes in another?
- Can you explore different pathways with your partner?
- Can you slide on the spot with your partner?
- Now let the instruments tell you what to do.

TEACHER SUGGESTIONS

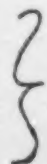
- Accompany with drum or tambour.
- Straight, curvy.
- Turn sharply.
(Big circles, little circles, waves)
- Explore left and right leg leading pathways.
- Nearest person is partner.
- Drum accompaniment.
- Partners hold hands and face each other; avoid others.
- Tambourine accompaniment.
- Partners slide in circle.
Drum - slide in one direction.
Tambourine - slide in a circle on the spot (left or right)

Consolidation:

Let's listen to the music and learn the words then try the dance to the music.

1. I see you I see you
tra la la la la la

I see you I see you
tra la la la la la



Side Slide in one direction
exploring pathways (partners
holding hands facing)

2. You see me and I see you
Then you take me and I take you
You see me and I see you
Then you take me and I take you

Side slide to the left or right
on the spot. (Partners holding
hands facing).

Variation:

Partner form a circle and slide around the circle during the first verse all joining hands. During the second verse just the partners hold hands and circle slide on the spot. Partners open up and form circle again at the end of the second verse. Entire dance is repeated alternating left and right

LESSON 27

Objective: To explore skipping and to develop actions while leading and following with a partner to the music "How Do You Do My Partner".

DANCE

GRADE 2

CREATIVE FOLK DANCE

Overview: In this lesson the children will have the opportunity to create actions of their own to lead their partners with. This dance is of Scandinavian origin and is intended to be a mixer.

Equipment: Folk Dancing for Kindergarten and Early Primary Grades, Hootor Records 4026, "How Do You Do My Partner", (Scandinavian Folk Dance).

Introductory Activity:

- Listen to the music. Clap the beat.
- Skip to the music (explore different directions and pathways).

Skill Development:

TASKS

- Can you skip with a partner? (side by side)
- Can you skip in different directions?
- Can you explore different pathways?
- What other positions can you skip with your partner?
- Can you sing the following verse?
- Now can you skip to the verse?
- Can you sing the chorus?
- Can you imitate my gestures as you sing?
- 1. Dance on one foot alternating feet and waving.
- 2. Jumping and twirling.
- 3. Running on the spot.
- 4. Falling and rolling.
- 5. Skip away waving to each other.
- Can you make up some gestures of your own?
- Can you copy your partner?

TEACHER SUGGESTIONS

- Stand by the nearest person.
- Forwards, backwards, sideways.
- Straight, big curves, little curves, wavy.
- Other side, facing opposite directions, facing each other, one behind the other, etc.
- Dance with me my partner
Dance with me today
I will show you the way
I will show you the way
tra la la la la la
tra la la la la la
-Children working in personal space by partner.
- Follow the teacher gestures.
- Allow time to explore.
- Take turns.
- Have some demonstrate.

Consolidation:

Let's listen to the music again.

Verse - Dance with me my partner
Dance with me today
Will you skip beside me
I will show you the way

Chorus - Tra la la la la la
Tra la la la la la
Tra la la la la la
Tra la la la la la

Partners skip together about
room in any formation (different
directions and pathways).

Partners alternate as leaders
creating their own action in their
space for their partner to follow.

LESSON 28

Objective: To explore combinations of clapping, bowing, stamping and running to the music "Danish Dance of Greeting".

DANCE

GRADE 2

CREATIVE FOLK DANCE

Overview: We will initiate the actions of clapping, bowing, stamping and running in free space then expose the children to the circle formation in the consolidation.

Equipment: Tambour or drum, Folk Dancing for Kindergarten and Early Primary Grades, Hoor Records 4026, "Danish Dance of Greeting" (Danish Folk Dance).

Introductory Activity:

-Running in general space levels, pathways etc. Listen to music first.

Skill Development:

TASKS

- Can you clap to this beat?
- Can you clap fast, slow, loud, soft?
- Can you bow to the beat of the drum?
- Can you bow to a person close to you?
- Can you bow to someone new each time?
- Show me how you can stamp your feet to the beat of the drum?
- Can you stamp fast, slow, loud, soft?
- Can you turn to the beat of the drum?
- Can you turn the other way?
- Can you combine clapping and bowing?

-Can you combine stamping and turning?

-Now let's combine all four actions.

TEACHER SUGGESTIONS

- Accompany with tambour.
- Children follow the drum.
- Down on one beat, up on the other.

- Try travelling while stamping.
- Four beats per turn.
- Four light steps on each turn.

- 1 2 3 4

Clap clap bow

Clap clap bow

-] 2 3 4]234

Stamp stamp turn

Consolidation:

Let's listen to the music again. Can we hear where the claps, bows, stamps and turns come in? Now listen to the running steps.

Part 1 - clap clap bow
clap clap bow

Part 2 - stamp, stamp
turn (four light steps)

Repeat Part 1 & 2.

Part 3 - 32 running steps about the room, wherever you stop you begin again.
Running steps can be in any direction and any pathway.

Variation - Circle dance.

Part 1 & 2 Same

Part 3 All join hands (16 running steps to left then, 16 running steps
to right)

LESSON 29

Objective: To develop a dance using jumping, spinning and skipping actions to the music "Chimes of Dunkirk".

DANCE

GRADE 2

CREATIVE FOLK DANCE

Overview: This French - Belgian Folk Dance is a lively dance which enables us to build in such energetic actions such as jumps, spins and skips. This dance will be explored first, individually than with a partner in a follow the leader context.

Equipment: Tambour or drum, tambourine, Folk Dancing for Kindergarten and Early Primary Grades, Hootor Records 4026, "Chimes of Dunkirk" (French-Belgian Folk Dance).

Introductory Activity:

- Listen to the Music.
- Clap the beat.
- Jump to the beat.
- Skip to the beat

Teacher
led activity

Skill Development:

TASKS

- Let's explore jumping again.
- Can you jump from side to side?
- Can you jump forward and back?
- Can you jump and turn?
- Can you jump forward?
- Can you jump backward?
- Can you jump in a square?
- Can you jump forward in a zig zag pathway?
- Can you repeat this about the room?
- Now can you spin about the room for eight beats and freeze?
- Now everybody skip.
- Can you skip in different directions?
- Can you skip at different levels?
- Can you skip in different pathways?

TEACHER SUGGESTIONS

- Accompany with hands or drum.
- Explore with a four beat 4/4 time
- Explore with three beats and one pause. 4/4 time.
- Accompany with tambourine. Repeat a few times. Children may jump and spin if they like.
- Step-hop, step-hop.
- Forward, backward, sideways.
- Low, medium, high.
- Straight, curvy, zig zag.

Consolidation:

Let's listen to the music again and do the entire dance.

1 2 3 4
Part 1 - Jump jump jump pause (zig zag)
Jump jump jump pause
1 2 3 4 5 6 7 8
Spin _____ (or jump spin)

Part 2 - 16 skips about the room in and out of everyone.

Now let's try it with a partner. Partners stand one behind the other, the front partner is the leader, the other is the follower. Change leaders after each complete dance.

Variation - You may try the dance in groups of 3 - 5 children (a train).

LESSON 30

Objective: To develop a dance using heel-toe actions, kicks and slides to the music "Eins Zwei Drei".

DANCE

GRADE 2

CREATIVE FOLK DANCE

Overview: "Eins Zwei Drei" is a German Folk Dance meaning "One, Two, Three". The children will find the actions of this dance to be of a bouncy nature and very enduring as they explore the heel-toe actions, the kicks and side gallops. All initial exploration will be done individually with the addition of a partner during the consolidation.

Equipment: Tambour or drum, Folk Dancing for Kindergarten and Early Primary Grades, "Eins Zwei Drei" (German Folk Dance).

Introductory Activity:

-Gallops about the room in all directions. Accompany with tambour.

Skill Development:

TASKS

- Can everyone heel-toe?
- Can you heel-toe with the other foot?
- Can you alternate feet as you heel-toe?
- Can you gallop to the drum beat?
- Can you slide with the other foot leading?
- Can you side-slide in different pathways?
- Can you kick with the right foot?
- How about the left foot?

TEACHER SUGGESTIONS

- Accompany with voice.
- Heel-toe, heel-toe. (four beats)
- Bounce as you heel-toe.
- Heel-toe, heel-toe (right)
- Heel-toe, heel-toe (left)
- Sideways slide.
- Straight line, curves, zig zags, circles.
- High kick
- Demonstrate.
- Alternate feet.
- Accompany with drum.

Consolidation:

Let's listen to the music.

1. Heel-toe, heel-toe (right foot)
Heel-toe, heel-toe (left foot)
Gallop in a circle to the right (eight gallops)
2. Heel-toe, heel-toe (right foot)
Heel-toe, heel-toe (left foot)
Gallop in a circle to the left (eight gallops)
3. High kick (right) high kick (left)
High kick (right) high kick (left)
Gallop to a new space (eight gallops)

4. High kick (right) high kick (left)
High kick (right) high kick (left)
Gallop to a new space (eight gallops)

The above dance may be done alone, each child in his or her own space or facing a partner while holding hands.

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Wm. C. Brown, 1978
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MacDonald and Evans Ltd., London, 1963
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1976

VIII MUSIC

- Children's Rhythms in Symphony: Primary Rhythms. Bowmar.
- Folk Dancing for Kindergarten and Early Primary Grades. Hocter #4026
- Listen and Move. MacDonald and Evans

IX EQUIPMENT

Cassette recorder	heavy duty, 10 watt output	1
Record player	heavy duty, eg: Califone 1155K	1
Tambour and beater	for teacher	1
Tambourine	for teacher	1
Tone block	for teacher	1
Triangles		2
Claves		3
Cymbals		2 pairs
Cow bell		2
Maracas		6 pairs
Tambours		3
Tambourines		3
Tone blocks		9
Parachute	24' - 28', with storage bag	1
Storage Unit	mobile, metal	1